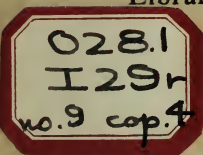


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Appreciation of Art

Compiled by

Leila Mechlin, Secretary
American Federation of Arts

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Springfield, Illinois

1921

Reading Course No. 9

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Vol. 9

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Love of Art is something quite aside from knowledge of Art. The latter, however, often opens the way to the former. There is much beauty about us which we do not see until some one points it out to us. This course is purposed to make manifest to the intelligent mind the beauty in Art which should be the common possession and delight of all. The books suggested are neither technical nor dull, but are to the contrary full of romance, the romance of loveliness, and the world of vision, practically and sanely set forth, intimately related to every day life. They should give the student reader standards applicable to all Art, regardless of period or nationality and should point the way to a genuine love of the beautiful wherever it may be found, in the commonest article of utility or in the most treasured work of the greatest master.

What is Art?

Its inherent qualities, fundamental principles and real significance.

The Relation of Art to Life:

Individual, civic, national.

The Fine and Applied Arts:

Their relation and inter-relation, architecture, sculpture, painting and the art crafts—decoration.

The Inspiration for Art

Worship, adornment, communication, commemoration and interpretation. A medium for the expression and perpetuation of beauty.

The Fundamental Principles Common to all Great Art:

As recognized and understood by artists, the meaning of individuality, style, character, etc.

Theory and Technique:

How art is produced. The meaning of design and composition; the relation of form and color.

What Constitutes Merit in a Work of Art?

Exemplified by the great works of master painters whom generations have agreed to admire.

Appreciation of Art

Van Dyck, John C. What is art? Scribners.

A brief, general treatise. A small book giving ground work for understanding.

Holborn, I. B. Stoughton. The need of art in life. Shaw.

A series of essays or lectures showing the relation between art and everyday life, based on a knowledge of the classical. Extremely simple practical and convincing.

Brooks, Alfred M. Architecture and the allied arts. Bobbs.

An understanding of architecture is essential to appreciation of the arts of design. This book is non-technical and relates art to history and to the life of the people, both intellectually and politically in a delightful manner.

Cram, Ralph Adams. The ministry of art. Houghton Mifflin.

Mr. Cram is the chief exponent of the Gothic, not merely as an architectural style, but as bearing directly on the spirit through which art is produced. His viewpoint is sound and very engaging.

Cox, Kenyon. The classic point of view. Scribners.

Mr. Cox as a painter points out in this book the principles which underlie all great art. He chooses as examples some of the works of the leading painters of the world and treats the subject in a manner which is both entertaining and enlightening.

Harrison, Birge. Landscape painting. Scribners.

Mr. Harrison is not only an artist but a teacher. This book is made up of a series of instructive talks on Landscape Painting given by Mr. Harrison to students of the Woodstock school during several summer sessions. It gives the reader the landscape painter's point of view.

Woodbury, Chas. H. Painting and the personal equation. Houghton.

Mr. Woodbury is a painter, an etcher and a teacher. He gives in this book for the benefit of students, his own viewpoint towards art.

Batchelder, Ernest A. Design in theory and practice. Macmillan.

An excellent book of a technical character purposed for the general reader as well as the student of art.

Dow, Arthur W. Composition. Doubleday, Page Co.

Well illustrated, simple and theoretical.

Phillips, Lisle March. Form and color. Scribners.

Mr. Phillips was an English writer of distinction. He treats in this book in a scholarly but an intensely interesting way, the subjects of form and color in art, explaining their several appeals dealing with art both psychologically and historically as an element in human development.

Caffin, Chas. C. Child's guide to pictures. Baker & Taylor.

A book quite as interesting to grown people as to the children, treating of beauty in art and nature, of composition, form and color "art in arrangement."

Cortissoz, Royal. Art and common sense. Scribners.

A book of charming essays on various artists and elements of art.

Phillips, Duncan. The enchantment of art. John Lane.

A series of essays in which the author takes the reader by the hand and shares with him or her his delight in the works of various painters both of the old world and the new.

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Library Extension Division
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Minor Branches of the Modern Drama

Compiled by

Clara A. Chamberlain

"Now luck for us, and a kind hearty pit,
For he who pleases never fails of wit."
—Dryden.

A certificate will be issued to anyone completing
this reading course
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1921

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INTRODUCTION

During the last twenty years, interest in the drama has grown like Jack's Bean Stalk. People have read plays; dramatists have written in literary form with readers as well as audiences in mind. Towns, which Broadway shows never reach, now have drama study clubs, frequent amateur dramatics, and sometimes even a good repertory company. Cities which have been dramatic centers have developed new interests and many experiments have been made. This list is suggested by three of these new phases: the Little Theatre, the Children's Theatre, and the Marionette Theatre.

The person already interested in plays has been kept in mind, the man or woman with little leisure, but whose responses, at least two or three evenings a week, are to something else than the movies. While some information may be contained, the pill is thickly sugar-coated, for this is a list of reading primarily for enjoyment. After all, diversion and recreation have been the underlying motive of the drama since the play left the sanctuary. A few books about the movements have been listed because greater pleasure comes with increased understanding; and at least, T. H. Dickinson's *Insurgent Drama*, and Helen Joseph's *Marionettes*, are as stimulating and interesting as one could desire.

The attempt has not been to select the best plays, but representative plays; not to give you all the plays, but just a taste. If you like the sample, in going through the books, you will doubtless find many more you like better. Most of the plays may be reasonably expected to be

in the average public library, or the librarian may be induced to get them, and the expense, of what I hope will mean several months of enjoyment, will be slight.

I. THE LITTLE THEATRE

"While the theatre is permitted to be a mere shop for gain, there is no other way to discriminate between the pure and the base, than through the experience of others."—Edwin Booth.

The Little Theatre movement is a revolt against the conventions which the commercial stage has gradually built up. These conventions set definite limits for the plays produced, in form, length, and subject matter. Financial returns at the present time demand the long run, and the star with all his or her peculiarities of acting. The growth of repertory in Great Britain and the United States is a direct effort to broaden the drama, to give opportunity for the good play of all times and on all subjects. Much of the material reflects the social revolt of the twentieth century. Much is suffused with intention, while the whole is marked by the diffusion of the international spirit and the "intensification of national characteristics." Strong as is the stamp of purpose and intention on the younger writers, there are yet numerous lively little comedies, as gay and rollicking as ever played for man's pleasure. The Little Theatre, developing in many countries, and evidenced in many towns and cities of the United States, is a force with which to reckon. The selection of plays given in this list are plays which have been used often, and represent various subjects, forms, and countries.

Dickinson, T. H. The insurgent theater.
N. Y. Huebsch. 1917.

In the preface the author states that his purpose "has been to treat the recent events of the non-commercial theatre as these refer to organization and management." It is an interesting analytical chronicle of the changes taking place in the dramatic world. A general book on special topics very easy to read. An appendix of play lists of most of the experimental theatres.

Mackay, C. A. The Little Theatre in the United States. N. Y. Holt, 1917.

"This book aims to give a complete survey of one of the newest, freest and most potent and democratic forces in the art of the American stage—the Little Theatre. A description of every Little Theatre in the United States that the author could find is given, including the achievements, special significance, policy, repertory, and scenic contribution of each one." Preface.

Sophocles. Antigone. (in Sophocles Works. vol. 1. N. Y. Putnam, 1912.)

Magnificent Greek tragedy of a sister's devotion to her slain brother. Successful performances have proved the unlimited field of the Little Theatre.

AMERICAN

Walker, Stuart. The lady of the weeping willow. (in Walker, S. More portmanteau plays. Cincinnati, Stewart & Kidd, 1919.)

An allegorical Japanese play, simple yet strong. The mother yearning of an old woman is gratified, and new sorrows are compensated by dear memories. Three acts.

Glaspell, Susan. Trifles. N. Y. Shay, 1917.

Bleak New England farm life and solitude have driven a woman to murder her husband. Two neighbor women hide the stark evidence they find in trifles. Splendid psychological study of the women. One act.

O'Neill, Eugene. Ile. (in Shay, F. and Loving, Pierre, ed. 50 Contemporary One Act plays, and in O'Neill, E. The Moon of the Caribbees and Six other plays of the sea. N. Y. Boni, 1919.)

Another treatment of the New England woman crushed under the domineering will of her husband. The cold, bleak, hard driving, unlovely temperament, which fighting the elements on the sea, and struggling with stony little farms, has produced, is marking a good deal of recent thoroly American literature. Mr. O'Neill has achieved a fair and masterly portrayal in this play—one fearfully effective whether read or acted. One act.

Kreymborg, Alfred. Lima beans. (in Kreymborg, A. Six plays for poem-mimes. Also in Provincetown plays. 3d series. N. Y. Shay, 1917.)

A pierrot comedy adaptable to Little Theatre production, and always popular.

BRITISH

Galsworthy, John. Strife. N. Y. Scribner, 1916. (also in Dickinson, T. H. Chief contemporary dramatists. Houghton, 1915.)

A strong study of English labor conditions, and the slow breakdown of the intolerant relations between employer and employed. Three acts.

Ervine, St. John. Jane Clegg. N. Y. Holt, 1914.

A realistic drama of middle class English life. Powerful portrayal of a heroic woman and her contemptible husband whom she finally sends to the "other woman." Three acts.

Ellis, Mrs. Edith M. O. The subjection of Kezia. (in Ellis, Mrs. E. M. O. Love in danger. Boston. Houghton, 1915. Also in Shay, F. and Loving, P. Fifty contemporary one-act plays. N. Y. Stewart & Kidd, 1920.)

Simple English comedy of early married life. Joe decided to thrash his wife, but—. One act.

Gregory, Lady Isabelle A. P. Workhouse Ward. (in Shay, F and Loving, Pierre. Also in Gregory, Seven Short Plays. N. Y. Putnam, 1915.)

Irish comedy tinged with pathos. Depicts the sincere attachment of two old Irishmen in the Workhouse Ward "who never left fighting and scolding and attacking one another." One act.

Synge, J. M. Riders to the sea. (in Synge, J. M. Four plays. Maunsell, 1911. vol. 4. Also in Dickinson, T. H. Chief contemporary dramatists.)

Probably the most powerful, the most poignant tragedy by a modern writer. It portrays an old Irish mother who pays her full toll to the sea. One act.

CONTINENTAL EUROPEAN

Echegaray, Jose. Great Galeoto. N. Y. Doubleday, 1914.)

Spanish tragedy of the Great Go-Between, "Everybody," who weaves a cruel net with just

a word, a glance, a suggestion. Fatalistic theme showing individuals struggling in the web of fate. Three acts.

Benevente, Jacinto. His widow's husband. (in Shay, F and Loving, Pierre 50 contemporary one-act plays, and Benevente, J. Plays. 1st series. N. Y. Scribner, 1917.)

Delightfully impudent little comedy. Thoroughly Spanish, but has been played successfully in the United States. One act.

Chekhov, Anton. The boor, or The Bear.. (in Chekhov, A. Plays. Second series. N. Y. Scribner, 1916. Also in Shay, F. and Loving, P. Fifty contemporary one-act plays. N. Y. Stewart & Kidd, 1920.)

A Russian farce, in theme resembling "The taming of the shrew." A gay attack on sentimentality. One act.

Schnitzler, Arthur. Literature. (in Shay, F. and Loving, Pierre ed. 50 contemporary one-act plays. N. Y. Stewart & Kidd, 1920. Also in Schnitzler, A. Comedies of words. N. Y. Stewart & Kidd, 1917.)

Satire on the bohemian life. Gay finished Viennese style. One act.

II. THE MARIONETTE THEATRE

"I wish to discant on the marionette. One needs a keen taste for it and also a little veneration.

"The marionette is august; it issues from sanctuary."—Anatole France.

Marionette theatres are not a development of the modern theatre, for one cannot guess the period in antiquity of the earliest puppets.

Every age and country has had these quaint little creatures, and they have been influential in religion, literature, and recreation. It is a far cry from the articulated idols of ancient India and Egypt and the Punch and Judy show that plays to the school children today, but in fact they are one family. Of late years, many little marionette theaters, largely influenced by the Europeans, have appeared in the United States. Mr. Tony Sarg, probably the best known puppeteer in this country, is doing much to popularize the marionette, and there is a good deal of interest in the puppet show just now. Gordon Craig has said, "The actor must go and in his place comes the inanimate figure, the Uber-marionette we may call him until he has won for himself a better name."

Joseph, Helen H. A book of marionettes. N. Y. Huebsch, 1920.

A recent book on the marionettes, attractive in makeup, delightful in style, altogether appropriate to the subject. It tells the story of the puppets from earliest known times, shows the variations in their growth in the eastern and western countries, and finally tells about the new American puppets. There are many illustrations of marionettes of all periods and nationalities. A good bibliography suggests more material.

Collier, John Payne. The tragical comedy of Punch and Judy.

These dramatic incidents which grew up about the Punch of the sixteenth and seventeenth centuries have become to English countries the best known puppet plays. Mr. W. H. Pollock exclaims, "Everybody who loves a good

rattling melodrama with plenty of comic relief must surely love that great performance."

Thackeray, W. M. The rose and the ring, dramatized by H. L. Mick.

This humorous fairy tale of the King and the Queen, Gruffanuff, Fairy Blackstick, Angelica and Prince Bulbo, is admirably fitted for the marionette theatre, and has been one of the most popular of Tony Sarg's repertory.

Meaterlinck, Maurice. Death of Tintagiles. (in Maeterlinck, M. Plays. Second series. Chicago, Stone, 1896.)

Written expressly for the puppets. Impressionistic, and impressive on the marionette stage. Five short acts.

III. THE CHILDRENS' THEATRE

Mr. T. H. Dickinson says, in "The Insurgent Drama," "A children's theatre is any good theatre, and conversely a good theatre is a children's theatre." Nevertheless in the last decade more attention has been paid to the children by dramatists and, as a result, even in the commercialized theatres there have been long runs of "Peter Pan", "A good little devil", "The Blue Bird", and "Snow White." On the other hand, newer educational methods seek to develop self-expression and the latent dramatic instinct of children. Thus we have two forms of children's drama, plays produced for children, and plays produced by children. Both phases lead to popularizing the enjoyment and appreciation of the drama.

Herts, Alice Minnie. *The Children's Educational Theatre.* N. Y. Harper, 1911.

Mark Twain once said "I consider the Children's educational Theatre the greatest citizen-making force of the century."

The story of the inception and work of this interesting theatre in the heart of one of the Russian and Polish Jewish district of New York city is here told by the woman who directed its activity for seven years. There are many practical suggestions for similar work and many examples, some quite amusing, of the theatre's success in reaching the people. Some illustrations are given of scenes as presented by the children.

McFadden, Elizabeth. *Why the chimes rang.* N. Y. French, 1915.

This legend of a medieval Christmas pilgrimage, as dramatized by Miss McFadden, makes a beautiful play which children love to act out.

Walker, Stuart. *Nevertheless.* (in *Portmanteau plays.* Cincinnati. Stewart & Kidd, 1917.)

A little comedy of a boy, a girl and a burglar, which is often played in schools in Better English week.

Strindberg, August. *Swan white.* (in *Strindberg, A.—Plays.* Third series. N. Y. Scribner, 1913.)

Lovely fairy play, quite different from most of Strindberg's work. The love of the young prince breaks the evil charms of the wicked stepmother. Joyous poetry and beauty. Two acts.

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